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Project Activities

Our original grant proposal planned several interrelated activities that included 1.) developing a prototype of a location-based game about Freedom Summer in the open source platform ARIS, 2.) developing concept documents for a desktop companion to the location-based game, and 3.) considering best practices for other Civil Rights projects using interactive digital media and location-based platforms for heritage interpretation. Not only did we accomplish these goals, we were also able to implement our project for a small public audience and consider next steps for engaging the public. By taking an extension to complete our project, we were able to respond to changes in the software, employ an iterative playtest method that allowed us to respond to audience feedback, and explore new opportunities and partnerships for future development.

The Freedom Summer App is a location-based tour that uses GPS technology and a role-playing branching narrative format to take the participant through historic events that took place on the site of Western College for Women in June 1964 during the civil rights movement. It draws from historic media that was captured in 1964 and most of that media is tied to the exact location where it was taken. The Freedom Summer App trains participants for their work in Mississippi by exploring how activists responded nonviolently to violent situations and how they engaged democratic participation like voter registration. The Freedom Summer App is built in the open source program ARIS[1], Augmented Reality Interactive Storytelling.

Between June 2014 and May 2017, 29 people have been involved in the design/writing process, 277 people have playtested the tour and provided user feedback, 17 have contributed to implementation of the project with software development, user interface, and other enhancements. The Primary investigators have contributed to 2 publications and made 6 presentations at national conference. The project has been promoted in the local press, as well as in national media (NPR's code switch and in Meridian, MS's WTOK[2]). In addition to the prototype, we also created a website[3] to facilitate public engagement. We have made significant progress towards implementation, and we await further development of the ARIS Android version for full implementation with the public at-large.

Project Activities Year 1: May 2014 - June 2015

The design process began by convening our consultants and a group of target audience members. After reading and watching historical material about the Freedom Summer's history, consultants responded to a questionnaire to pinpoint key themes, learning outcomes, game mechanics, and core curriculum standards. A target audience of co-designers comprised of Miami University students in several majors, high school students, a civil rights movement veteran (Dr. Richard Momeyer), and a museum curator (Richard Cooper, NURFC) met on June

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[1] http://arisgames.org
[2] http://www.wtok.com/content/news/-53rd-Anniversary-Commemorative-Service--429310633.html
[3] http://fsapp.lib.miamioh.edu

4-5th, 2014 to develop a location-based game concept for the project. Brainstorming in small groups, engaging archival documents, maps, photos and the landscape, they proposed game concepts that were further developed by a small group of Interactive Media Studies students (led by Bob De Schutter, Assistant Professor AIMS). The following week the concept was developed into a design document with a workshop with Lindsay Grace (game designer, Associate Professor, American University). Each student was assigned a module for development and a group of 3 creative writers scripted text for a branching narrative story that took players from place to place on campus, opening up new paths through the landscape based on their choices, providing opportunities to role play as a volunteer for the Summer Project, and engaged "mini-games" within each location.

The scripts and game modules were then playtested throughout June and July in a board game and a physical playtest format, walking around the campus with a game master who opened envelopes and provided instructions. This stage was crucial in understanding the nature of the experience we were designing before we engaged the software platform. In August and September 2014, we began developing the structure within the ARIS 1.0 editing tool, and we conducted weekly playtests as we completed each module that we had designed. In October 2014, Miami University hosted a Freedom Summer Conference and Reunion, and this was our first opportunity to share the platform with target audiences and grant consultants who attended the conference.

Despite obstacles related to software and weather, we, nevertheless, engaged in productive discussions with consultants, civil rights movement veterans, and target audiences to refine concepts. For example, the "gamification" of historical material was tremendously problematic, at times trivializing the seriousness of life or death consequences to actions taken by civil rights movement activists. Thus, it was valuable to discuss our approach to the material with participants in the historic events. Similarly, the roleplaying aspect of the experience, though successful, needed further development so that players could make decisions based on accurate information. Ultimately the entire game concept and reward structure were refined to engage "activist attributes" and move away from game formats to become more of an interactive story. The Civil Rights Movement veterans also clearly needed to see a distinction between real histories and symbolic play within that history. David Gagnon, consultant, ARIS developer and game designer, visited shortly after the conference and at that time we began processing feedback to streamline, simplify, and move towards a more narrative experience that incorporated a few game mechanics/conventions.

During the Fall 2014, with help from Miami IT, we updated WiFi coverage on Western campus, which enhanced playtests and our ability to edit while in the field. We purchased 3 iPad minis with a cellular service, 6 portable chargers, and 3 headphone sets to facilitate on-site playtests with groups. During this semester, approximately 66 players registered in the system during playtests of this preliminary concept prototype.

In Spring 2015, the ARIS system and editing tool underwent a significant revision and transformation into ARIS 2.0. Our previous prototype would not work in the newly updated

platform, so we had to redesign and restructure the experience in this new software version. Ultimately this strengthened the project, forcing us to drop modules that were less impactful and better develop the modules that worked well. We conducted several spring playtests to explore the new "activist attributes" game concept, most notably with Dr. Nishani Frazier's 100 level American History class of 37 students who had little background and experience of the civil rights movement. 30 students completed post-game online surveys, and 15 students responded to an in-depth questionnaire. Through this and other playtests, we were able to solidify the components of a 45-60 minute narrative experience that used the branching narrative, role playing, and awarded "activist attributes" that provided insight into the player's choices and introduced them to real historical people in Freedom Summer's history. The project then began a polishing phase where we created a tutorial to enhance the user interface.

Because we needed to be responsive to the software changes, this complicated many of our original evaluation plans. We needed a continuous and fluid process as we experimented with many variables in each playtest. The evaluators from University of Cincinnati Evaluation and Services Center contributed to writing a useful survey instrument that we continued to modify during different project phases. We had to use both electronic and paper surveys due to cell phone batteries running out, we were later able to troubleshoot this issue with portable chargers.

Some main points from the evaluation report note that strengths of this experience included the nonviolent module, use of photographs and media, and the activist attributes system. The use of the notes and notebook tool were least impactful, so the following year we made this a goal to revise. We also needed to make it clear why the player was moving around the site and how the story connected to the site. In later drafts, we explored more ways of integrating the story into the landscape and location. Participants stated that they learned about the nature of risk taking in the civil rights movement and the level of violent resistance historic participants faced. These important themes were emphasized by our consultant team of historians and civil rights movement veterans in our original ideation phase. We built upon these and other insights from this report to continue to refine the experience by streamlining, clarifying, and building user interface instructions.

The evaluation report had to be completed within our originally specified timeline, so it only provided a partial interpretation of user feedback. Later analysis of a larger pool of respondents continued to yield insights. We continued to use, revise, and interpret user feedback generated from both the qualtrics survey at the end of the game and playtest interviews with users. In interviews, we could tailor questions to a particular feature we had implemented. From interpretations of the data between 2014 to 2016, it becomes clear that revisions made led to clear results: 1.) participants deepened their engagement with the experience by downloading media, engaging conversations, and leaving notes, 2.) the experience became more consistent lasting 45 minutes from beginning to end, 3.) that we successfully reached more novice players who had little experience with the civil rights movement, 4.) that we resolved many technical problems (moving from 39% of participants to 15%).

Another product created during this phase included a website. This site archives major publicity and provides instructions for downloading the app. It also provides suggestions for instructors considering a field trip experience. The home page features a trailer for the Freedom Summer App, shot on-site and edited by a Miami student in Film. A Facebook page[4] also provided updates to followers.

At this point in the project, we had not yet considered the possibilities for a desktop user's experience, an original goal of the grant project. We discovered that we were able to use ARIS to create an "off-site" version of our experience that we could make available to consultants or those who do not have access to the site or have accessibility needs. Thus, we decided to continue to implement revisions and feedback that we received on the location-based site specific experience in ARIS. Eric Hodgson, project consultant and Miami University faculty in Interactive Media Studies, was simultaneously working on a project that rendered the entire landscape of our site (the Western College for Women) in the Unity system.   We recognized that this Unity project would be a significant asset for a later grant project to develop a desktop experience. At this point, we decided to channel funds that had been earmarked for a consultant on a desktop game to continue our development in ARIS and maintain our working relationship with David Gagnon as consultant.

Elias Tzoc presented about the project at the ARIS summit of the Games Learning and Society Conference (See Products). Ann Elizabeth Armstrong presented the project to the Mid-America Theatre Conference and to the Association for Theatre in Higher Education Conference.

Project Activities Year 2:   August 2015-June 2016

During year 2 of the project, we were able to refine the game path for a consistent playing time, develop user interface, develop a facilitation plan for playtests, integrate the notebook, and refine details such as copy editing, design elements and debugging. We conducted 6 group playtests, generating 42 surveys that informed all of these changes. We also spent the entire year working with 4 students on a Computer Science capstone project to enhance the notebook feature and study the technical challenges of creating a "virtual choir" that would allow participants to sing a freedom song together at the end of their experience. The "virtual choir" proved to be too complicated to implement; however, the group implemented a note feature that allowed us to download all the notes with tags to the field trip instructor through a website that generated an excel spreadsheet of responses.

The major accomplishments of this year's work included integration of the notebook into the experience, clarifying user interface and using notes to require participation before triggering new events during the experience. One problem that we were troubleshooting (and solved the following year) was the tendency for the notes to clutter the map, making it difficult for

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[4] https://www.facebook.com/freedomsummergame/

subsequent players to find objects or leading to maintenance issues for upkeep. Rather than deleting old notes, we realized that we needed to create a feature that kept notes from attaching to the map.

At this point, we began referring to the experience as the "Freedom Summer App" since any references to a "game" tended to have a negative connotation relative to the history and set inaccurate expectations. Publicity and the website were revised accordingly.

In Spring 2016, Tzoc and Armstrong taught a 7 week sprint class, THE 210: Storytelling and Geolocation, to 16 interdisciplinary students who wrote their own projects in ARIS. The students engaged in creative writing, gaming, history, education, and performance studies as they explored this interdisciplinary genre. Using the Freedom Summer App as a model for investigation and study, students conceived and planned their own location-based experience.

In June 2016, Armstrong presented about the work in a Digital Humanities working group at International Federation of Theatre Research and at the ARIS summit for Games, Learning and Society Conference. Tzoc shared the work at the University of Cincinnati's THATCamp.

Project Activities Year 3:   August 2016-January 2017 (and continuing)

With the release of Pokemon GO in July 2016, the interest in the Freedom Summer App increased, and many user interface issues were resolved since much of the general public began to understand the nature of a "location-based" medium. During the Fall of 2016, we hosted two major public events: For "Citizenship and Democracy" Week on September 15th, approximately 15 students and community members attended an advertised public playtest that was covered by the local press and advertised on community calendars. On September 26th, another public playtest sponsored by Miami University's Humanities Center engaged 25 faculty, students, and community members with a reception and short presentation following the event. In addition to the 40 participants in these public playtests, there were students in an EDT 210 class in the fall, and another 55 students who participated in field trip experiences or assigned spring class activities. More than 100 students and community members engaged the Freedom Summer App that semester.

During fall and spring, four new Computer Science students created a capstone project to offer enhancements to the ARIS open source software, and we consulted with ARIS developers in developing them. Three goals were achieved: 1.) They prototyped a hide/show option for all notes in ARIS. They modified the ARIS source code in a local instance, and they contributed this work into the ARIS GitHub repository. This is a feature that will benefit the entire ARIS community. 2.) Additionally, they customized the display of the player's attributes; for this, they used the ARIS API (Application Programming Interface) to analyze and sort player's attributes and only present the attributes with meaningful data for each player. 3.) They built on the work of the previous team to create a website "backpack" where instructors can call for notes based on a time range and see all of the tagged notes left by their student during their

Freedom Summer App experience. This last feature will allow us to build meaningful curriculum in the future for instructors using this resource.

Two Interactive Media Studies students used an independent study to develop a prototype experience in the Unity system on a rendering of the Western campus landscape. This preliminary study confirmed that many features of our concept could be replicated in the Unity system since it allows for navigation through a virtual space and making choices that trigger different paths/content like in a branching narrative.

The work of the Freedom Summer App continued into spring and summer 2017 with several group playtests: an art class on contemporary art, an Education class in Leadership and Change, and a group of middle school students on a civil rights movement field trip from Gateway Middle School in St. Louis Missouri (enroute to Washington DC). This last group confirms the potential of our project to develop programs as a destination for Civil Rights Tourism.

The website has been revised to allow instructors and groups to facilitate their own experiences if they have iOS devices. In developing next steps for the project, we shared the work with two community partners, the Office of Community Engagement and Service at Miami and the Miami University Art Museum, both of whom can continue to promote the tour.

Project Insights and Audience:

Throughout the life of the project, we made many important discoveries and learned many important lessons in developing the innovative medium of a location-based tour, in interpreting site specific civil rights movement history, and in user interface of technology and human behavior. The game design method served us well as a process that kept us centered upon user feedback. For example, we could not wait until we had a perfect and complete draft of an entire experience, but instead, we had to quickly implement a possible solution, test it, and extract feedback to inform the next revision. This was an iterative process that helped us productively try things, develop them, and create an integrated experience for our particular audience. This process also required taking an extension on the process, but overall it allowed us to be responsive and create a better experience.

We also discovered many challenges in this hybrid medium that required a complex interaction of sensory, spatial and information processing. As informed from research in this area, we discovered that we needed to balance the time participants spent "looking into" the screen with the time that they spent "looking out" into the landscape or with a partner.[5] If a

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[5] Alan Peacock. "Being here: performative aspects of locative media." *International Journal of Performance Arts and Digital Media*, Volume 1 Number 2. (2005) 126-147.

participant was too wrapped up in the story on the screen, they were not aware of contextual cues or how to navigate to the next event. We discovered that working with a partner greatly enhanced the experience because participants would read text out loud, deliberate about how to write a note, and search together for features on the landscape. When players attempted this alone, they might tap through a screen without reading it carefully, misinterpret directions, or walk the wrong way to find objects on the map. Playing in a group situation with a partner was an important key to a successful experience that helped balance "looking into the screen and looking out to the landscape." When playing in teams, we discovered that iPads (with cell service) worked better than iPhones, because of the larger screen and better audio. When engaged with a partner in the world of the experience, participants were more likely to "take a fetal position," "sing," or debate choices in the branching narrative. We also provided more cues to encourage integration between the story and the location or landscape features.

Due to this complex interaction of cognitive processes, we also quickly recognized that the experience was not designed for every age group. Instead, this experience is particularly relevant to "digital natives" and younger audiences who have thoroughly acclimated to touch screens and smart phone technology. The experience works best with a moderate sized group of 5-40 people who are part of a class or group. By playing in pairs we both increased the interactivity of the experience and the probability that they could complete the experience (due to battery or other technical failure). Younger participants (middle school) tended to become confused by navigational processes and need more orientation to using the map. High school students engaged the notes thoroughly, writing extensive comments and enjoying role play and attending to the reward system of "activist attributes." College students had an optimal experience if they had watched a video documentary about Freedom Summer or if they had prior study of the civil rights movement. College professors and older community members had better outcomes with facilitated guidance in managing the technology. During our ideation phase, many participants expressed a desire to engage social media during the experience; however, as we clarified the purpose of the tour in line with a field trip experience, it was clear that this was not an appropriate option when we wanted to create immersive engagement with the history.

Two groups have contacted us about the Civil Rights tourism. In May, a middle school group traveling to Washington DC visited, and this fall a group from Kenyon College will visit enroute to the National Underground Railroad Freedom Center in Cincinnati. These two groups underscore the need to develop site specific interpretations of Civil Rights movement sites, including sites outside of the South to expand both our local and national understanding of these stories. As we discovered in our 2009 Interpreting America's Historic Places Planning Grant, our site is one of the most significant civil rights sites outside of the South and its role as a training ground makes it a useful tool for civil rights education. The Western College Campus is on the national historic register, but the site of the Freedom Summer Memorial should also be considered part of a national historic listing.

A site specific experience requires an intimate understanding of the site, and we had this information from previous walking tour experiences. However, the site was under major renovations, including infrastructure development, during the life of the project. Construction fences obscured several sites and ultimately one historic site marked by a tree was lost. The scale of the location-based experience was a critical element. We used approximately a .2 mile (approximately a 1000 foot) section of the campus that allowed us to create a 45 minute experience that allowed participants to diverge along different paths but converge at the Freedom Summer memorial at the end of their experience. In selecting media, we chose authenticating conventions to clearly connect photographs to either the landscape or architecture of the site to create moments of impact. As Armstrong analyzes in her paper using Bakhtin's Chronotope, these choices created a powerful emotional and embodied connection between the history and the site. Participants consistently commented on one particular moment when they turned around to see Fannie Lou Hamer singing in front of the Clawson residence hall.   However, despite the successes of engaging the site, other challenges such as weather frequently made it difficult to experience the app on-site. The complexity of the medium also presents several accessibility challenges. An open question remains: would the experience be meaningful on another site such as a different campus? Or would the concept of a branching narrative and activist attributes translate into a desktop experience with enhanced media?

Using the open source software ARIS had many advantages. Although our project began at a transitional moment in ARIS's software development, we adapted to the revised platform it was easy to use. By the time we taught a sprint class in ARIS, there was an excellent body of tutorial programs that made the platform truly accessible to anyone who wants to author in the system. Like many open source programs, we found there were features that we wanted to develop, and we reached some of the limits of what the platform offered. (For instance, playing background music as players walk around during interactions is not supported in the current platform.) However, ARIS developers were willing to work with us to implement changes, and in a larger implementation project there would be opportunities to customize the platform to suit our concept. For prototype development, ARIS was the best option and served us well. If we were implementing the project for a large public audience, we would need to assure its stability, and we would need to run a copy of the software on our own server and provide maintenance and updates for it. This would require server resources and staffing. The Android version of ARIS has been developed at another university; however, the initial version does not have all of the features from the iOS version that we use in our prototype. Again, one of the drawbacks of working with hosted software is the lack of control of its timeline for development. The ARIS community continues to grow, and, along with other platforms offered by Field Day Labs, ARIS is an excellent option for digital humanities tours and site specific historic interpretation.

Project Accomplishments and Next Steps

In sum, our Digital Humanities Start Up grant project includes many significant accomplishments, including but not limited to the following:

The Freedom Summer App in ARIS: We created 6 significant drafts of our experience in ARIS, and obtained more than 66 user feedback forms and gathered data from 30-40 interviews and qualitative questionnaires. This data will provide resources for revisions, research and future publications. We also gathered data from the ARIS system to document player interactions and choices.

Publicity: The project's website[6], the trailer[7], and the Facebook page will continue to serve future project publicity efforts. Nine newspaper articles and 1 spot on NPR's code switch[8] were generated during the grant period.

Software: We made a contribution to the ARIS open source code to create a hide/show notes feature, and we used ARIS js to enhance several features of our project including a notes "backpack" and "activist attributes" leaderboard, this work was submitted to the ARIS GitHub repository. We also contributed tips/tricks for the HTML/CSS code in the ARIS Forum.

Curriculum: We created a sprint class THE 210: Storytelling and Geolocation, and we offered independent studies, capstone projects and group projects within several departments, including Interdisciplinary Studies (Western Program), Interactive Media Studies, Theatre, and Computer Science and Engineering. As a liberal arts teaching institution, it is critical that grant projects such as these engage our students and curriculum. There are many future opportunities to expand the work within our curriculum at Miami and with partnering institutions. For example, we could continue to create future modules or levels of the experience as part of classes or independent undergraduate research projects. We hope to offer the sprint class again and engage other interdisciplinary areas such as museum studies.

Presentations: Tzoc and Armstrong made presentations to several local groups such as the Miami University Humanities Center, Digital Humanities Library workgroup, the College of Education Health and Society, the College of Creative Arts, American Cultures Faculty Work Group, and the Miami University Board of Trustees. They also presented at 6 national/international conferences including the ARIS Summit of GLS (twice), THATCamp, the Mid-America Theatre Conference, the Association for Theatre in Higher Education, and the International Federation of Theatre Research.

Publications: Two publications discuss the Freedom Summer App prototype.
- Tzoc, Elias. Publication: Libraries & Faculty Projects: Four Digital Humanities/Scholarship Examples, *Journal of Web Librarianship* http://dx.doi.org/10.1080/19322909.2016.1150229
- Danker, S., & Baer, S. "Significant Spaces of Freedom Summer: Recognizing the Power of Community Art as the In-between." In L. N. Hersey & B. Bobick (Eds.), *Handbook of*

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[6] http://fsapp.lib.miamioh.edu
[7] https://www.youtube.com/watch?v=0wVSjCbtCvs
[8] http://www.npr.org/sections/codeswitch/2014/06/14/318917992/50-years-ago-freedom-summer-began-by-training-for-battle

Research on the Facilitation of Civic Engagement through Community Art. Hershey, PA: IGI Global, 2016. http://dx.doi.org/10.4018/978-1-5225-1727-6.ch004

Awards: In June 2017, Dr. Armstrong received the Civil Rights and Social Justice Award from the National Civil Rights Movement Conference[9] for her overall work engaging the history of Freedom Summer, but in particular highlighting the accomplishments of the NEH Digital Humanities Start Up project.

The work of the project will continue. Audiences continue to demand and engage the Freedom Summer App. Several new directions should be explored in creative development, software development, curriculum development, community-engagement and publicity, as well as research about the project. These continuing efforts include:

Creative development:
Revisions to the existing draft of the Freedom Summer App continue to reinforce usability and streamline the experience. The material could use a detailed design treatment and copy edit that consistently reinforces details and mechanics of the experience.   The "off-site" version of the App can be enhanced to provide alternatives for weather obstacles or accessibility. If the technology permits, further development of music and singing could make the experience more immersive and would enhance our current concept. During the design development phase, we generated ample amounts of creative writing and many significant module ideas could be developed as "bonus modules" or even a separate, advanced level experiences. Two ideas for future development include a module to engage the Freedom Summer memorial and another module uptown on the square in Oxford near the Oxford Visitor Bureau as a teaser to entice tourists to come to Western Campus to take the tour.

Software development:
Because music and freedom songs were a significant part of the history and narrative, the future development of audio and music features will likely happen in ARIS and could significantly enhance our experience.   If we are able to continue to work with Computer Science Engineering capstone students, we could work on developing this feature as well. Also, we need to develop a notebook feature for the Android ARIS platform so that our Freedom Summer App could then be available in iOS and Android.   Finally, a longer range goal includes the creation of a prototype/proof of concept in the Unity system to explore a desktop version.

Curriculum:
Because the field trip experience has proven to be the best audience for the Freedom Summer App, a curriculum should be developed for pre and post-visit engagement and to assist in marketing the experience to educators at middle school, high school, and the university. At Miami, there is the potential to include the app as part of the curriculum of University Studies classes and Educational Leadership classes (among other disciplines). Building a partnership

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[9] http://www.wtok.com/content/news/-53rd-Anniversary-Commemorative-Service--429310633.html

with local high school educators and university expertise, the next grant project will write a curriculum for publication on the Freedom Summer App website.

Community engagement and partnerships:

Through the work of the grant project, several relationships have been cultivated to sustain public engagement with the work. These may be partners in future grants or fundraising efforts. The Office of Community Engagement and Service at Miami is an affiliate with the Andrew Goodman Foundation who supports a group of students as the "Vote Everywhere Ambassadors." The "Vote Everywhere Ambassadors" will continue to sponsor facilitated playtests as part of the "Citizenship and Democracy" Week Events in September and they will engage other student affairs organizations in the Freedom Summer App to promote the history of Freedom Summer. The Miami University Art Museum is the best partner to facilitate engagement with local schools and facilitate field trip experiences. Future programming and curriculum could engage Museum Studies students as well. The Oxford Visitor's Bureau will advertise the project through a brochure and website links in order to reach tourists who pass through the Oxford Area. The National Underground Railroad Freedom Center would likely be the best partnership to help reach a national audience of visitors and tourists interested in historic Freedom struggles. In future community-engagement and publicity efforts, it will serve the project to focus efforts to have annual events in either September or May since these two months offer the best weather conditions, fieldtrip opportunities, and many visitors are in the Oxford area during these months. Once the Android version of ARIS is available, the project can begin to scale publicity to include larger audiences and develop these and other partnerships. At that time, we can create signage, brochures and other public interfaces for the experience.

Publications:

Future publications about the Freedom Summer App are forthcoming. Armstrong will submit to theatre, performance studies, and media studies journals that have opportunities to publish digital objects so that she can communicate the nature of the experience. There are also several journals that review digital projects, and we will seek a review to document the on-site experience .

Long term impact:

The Freedom Summer App project began at a critical moment in remembering the legacy of Freedom Summer. The 50th Anniversary and reunion in October 2014 marked the beginning for the Freedom Summer App. Our project was designed to sustain and succeed those previous efforts to commemorate this history. The university's new president, Greg Crawford, had initiated several diversity and inclusion events, Freedom Summer Dialogues[10] and including a new award honoring social justice accomplishments. With these and other efforts, the project will continue to be sustained for as long as the technology makes it viable.

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[10] http://www.miamioh.edu/celebratingfreedom/